Pearson Edexcel GCE

Music Technology

Advanced

Unit 3: Music Technology Portfolio 2

Release date: Tuesday 1 September 2015
Time: 60 hours

Paper Reference
6MT03/01

You must have:
A copy of the original recording as specified for Task 3A

Instructions to Teachers

- The Portfolio, comprising Tasks 3A, 3B and 3C, must be presented for assessment as stereo recordings on ONE AUDIO CD, along with the Logbook and Declaration Form.
- Centres are reminded that each candidate submission must be presented on a separate CD and this must be clearly marked with the paper reference (6MT03/01), centre number, candidate name and candidate number.
- Task 3A must be presented as track 1, Task 3B as track 2, and Task 3C as track 3.
- Centres must retain backup copies of all candidate recordings for Tasks 3A, 3B and 3C and proprietary software files for all tasks.
- CDs must be checked before sending, and packaged so they will not be damaged in transit.
- The CD and Logbook with signed Declaration Form must be sent to the examiner to arrive by 15 May 2016.

Instructions to Candidates

- Complete **all THREE** tasks.
- Complete the Logbook.
- Sign the Declaration Form.

Information for Candidates

- The total mark for this unit is **120**.
- Task 3A: Sequenced Integrated Performance (40 marks).
- Task 3B: Multi-track Recording (40 marks).
- Task 3C: Composing Using Music Technology (40 marks).

Turn over ▶

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Controlled Conditions

Unit 3 has three tasks within the Music Technology Portfolio: 3A – Sequenced Integrated Performance, 3B – Multi-track Recording and 3C – Composing Using Music Technology. There is also a Logbook that must be submitted as part of the Portfolio.

The requirement for **Controlled Conditions** does not mean that a submission has to be carried out, from start to finish, under close supervision in the school or college music technology department. It can broadly be divided into two processes, '**research and preparation**' and '**writing**', with only the time spent on the writing part of the process counting towards the maximum of 60 hours stated in the specification.

Research and Preparation

Broadly speaking, this is any work that is done prior to completing the final artefact to be sent to the examiner.

Research and preparation *can be completed outside the centre*. There is no time limit for it. The results can be recorded in writing or electronically, and can be taken in and out of the centre and referred to during controlled writing time. However, the teacher *must* inspect them, and be satisfied that they are the student's own work.

Task 3A: Sequenced Integrated Performance

Research and preparation will include time spent working out the parts from the original audio track; developing music production skills using the sequencing/digital audio workstation package; experimenting with timbres, recording techniques, effects and processing; researching the original track; practising the parts to be played into the sequencer and rehearsing the live performers.

Task 3B: Multi-track Recording

Research and preparation will include time spent studying the track to be recorded, preparing and rehearsing the ensemble to be recorded, checking and testing equipment, developing microphone technique and placement, testing levels and getting everything set up and prepared ready for the actual recording process; listening to the original and deciding on what effects and processing have been used, experimenting with music production techniques and mixing.

Task 3C: Composing Using Music Technology

Research and preparation will include time spent listening to music in styles that exploit technology; studying the briefs and making a choice; planning the approach to meeting the brief; practising techniques of synthesis, sampling, creative use of effects and other sound manipulation; exploring fully the range of possibilities offered by your software and plug-ins; experimenting with suitable melodic, harmonic and rhythmic ideas; working with texture, instrumentation, and form; working out rough drafts of the composition.

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Writing

Broadly speaking, this is any work involved in completing the final artefact to be sent to the examiner.

Students have a maximum of 60 hours writing time. Teachers must keep a written record to ensure that each student's writing time has *not been exceeded*. The 60 hours may be split across the three tasks as appropriate – the 20 hours per task as stated in the specification should be used as a guide, but is not compulsory – it is the 60 hours **total** for the whole portfolio which must not be exceeded.

Writing time will take place inside the centre, either in timetabled lesson times or outside them, as most convenient to all concerned. It must be under supervision.

Task 3A: Sequenced Integrated Performance

Anything that will form part of the final recording sent to the examiner is considered to be part of the 'writing' of the task. This includes: input of notes into the sequencing package or subsequent editing of any data, including the editing of timbres, pitch, rhythm, controller information; the recording of the live vocals and other parts; work on effects, EQ, dynamics processing and other aspects of the final mix. The final bounce (mixdown) to a stereo audio file of the finished sequence is also considered 'writing' time, though preparing and burning the CD for submission is not.

Task 3B: Multi-track Recording

Anything that will form part of the finished audio track to be sent to the examiner falls under 'writing' time. This will include the recording of the musicians, any subsequent editing including trimming tracks, level setting, adding effects and processing, mixing and mastering. The final bounce (mixdown) to a stereo audio file of the finished recording is also considered 'writing' time, though preparing and burning the CD for submission is not.

Task 3C: Composing Using Music Technology

Anything that is input into the final track to be sent to the examiner falls under 'writing' time. This will include time spent inputting all the ideas the candidate has come up with during the preparation time and any subsequent alterations, editing and additions made to the final composition. It will also include synthesis, editing timbres and voices, manipulation of sounds, sampling work and effects use and processing. The final bounce (mixdown) to a stereo audio file of the finished composition is also considered 'writing' time, though preparing and burning the CD for submission is not.

Logbook

The completion of the Logbook does not contribute to the 60 hours limit, but it must be completed under limited supervision.

Declaration Form

Candidates must sign the Declaration Form located on page 20 of the Logbook stating that the work is their own. Teachers will not countersign the declaration if the work appears not to be original.

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Task 3A: Sequenced Integrated Performance

Stimuli

- **Monument (The Inevitable End version) (Röyksopp feat. Robyn)** from the CD *The Inevitable End*, Dog Triumph/Wall Of Sound - DOG013CD
- **Limbo (Sin Cos Tan)** from the CD *Afterlife*, Solina - SOL-030

You are required to produce a sequenced integrated realisation using **one** of the recordings listed above as your stimulus. You must include all vocals, instrumental parts and production features.

- Monument (Röyksopp): End after the word 'be' at 3'10".
- Limbo (Sin Cos Tan): Produce the whole song.

This is predominantly an aural task, and no score has been included. You may work from a score if you wish, but be aware that scores of rock and pop songs are often incomplete or inaccurate.

- You should match timbres and performance details as closely as possible to the stimulus.
- You must record a live performance of the **lead vocal part** and integrate this into the final mix. The piece may be transposed to a different key to suit the vocal range of the singer. It may be sung by a male or female vocalist.
- You may record **up to three live** audio tracks (including lead vocals). Backing vocals may be recorded live, or sequenced using appropriate techniques and timbres.
- You must be in sole charge of the recording process from capture of audio to mixdown. Sharing of audio files between candidates is not permitted.
- You must input **all** sequenced data by playing or programming the parts yourself.
- You **must not** use any MIDI files downloaded from the internet or copied from any other source.
- You must not use pre-programmed audio or MIDI loops in this task.
- You may use sampling to replicate production techniques.
- Each sample must consist of only one pitch; any rhythms must be sequenced.
- Any samples longer than one note will be considered to be an audio track.
- You must not sample audio from any version of the stimuli.

You should submit your completed performance as track 1 on your Music Technology Portfolio 2 CD.

(Total for Task 3A = 40 marks)

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Task 3B: Multi-track Recording

Make a recording of a piece of music of your own choice in a style relating to Area of Study 3: The Development of Technology-based Music.

You must record a piece of music that has been made available for general release, or an accepted rock, pop or jazz standard. It **must not** be an original student composition.

Your recording must include four acoustic and/or orchestral instruments (Topic A) **or** four percussion instruments (Topic B).

Stimulus material may be arranged to meet the specification requirements and availability of resources but the arrangement will not be assessed. The resources chosen must be enough to create a viable arrangement.

Your recording should:

- last between 3 and 5 minutes
- use a minimum of 12 tracks
- have a minimum of 8 tracks captured using microphones
- use DI capture where appropriate
- make use of overdub techniques
- use only live musicians, and contain no MIDI sequenced performances, looped audio or samples
- be a noise-free stereo production, with use of appropriate effects and processing.

You must be in sole charge of the recording process from capture of audio to mixdown. Sharing of audio files between candidates is not permitted.

You should submit your completed recording as track 2 on your Music Technology Portfolio 2 CD

(Total for Task 3B = 40 marks)

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Task 3C: Composing Using Music Technology

Choose ONE of the following briefs, and compose an original piece as instructed.

The composition must contain at least SIX separate vocal/instrumental/sample based parts.

You may use any combination of:

- MIDI-controlled timbres
- samples
- live recorded audio
- atmospheric sounds and electro-acoustic effects.

You must:

- use original sound design (synthesis/sample manipulation/creative effects)
- produce a high quality stereo recording of your composition that pays attention to all aspects of production – capture, balance, blend, EQ, dynamics, stereo field and effects.

Candidates are reminded that this is a composition task, not a remix or arrangement task. Any samples that you have used should be credited in your Logbook with details of any processing, and the source of the samples (whether they are from a commercial set or are self-recorded).

You should submit your completed composition as track 3 on your Music Technology Portfolio 2 CD.

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COMPOSITION BRIEF 1

PROJECT: Horizon by Kirill Kripak/Scope Entertainment

You have been commissioned to compose the music for this video. Your composition should reflect the action, emotions and pace of the film, and be timed to accurately sync with the scenes and images. You must use the movie file located on the Edexcel website and not any other version:

http://www.edexcel.com/quals/gce/gce08/music/tech/Pages/default.aspx

To locate the movie file, copy and paste or type this link into the address bar on your internet browser.

You must not sample audio from any version of the movie.

Your composition must be THREE MINUTES long.

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COMPOSITION BRIEF 2

The City Planners

Create a composition using the extract taken from *The City Planners* by Margaret Atwood. The meaning of the text must be reflected in the music. Your composition may take the form of a song (which must include recorded vocals), or a piece of contemporary music using audio samples created from recorded extracts of the text. You may adapt or re-order the words.

Your composition must be THREE MINUTES long.

The City Planners

Cruising these residential Sunday
streets in dry August sunlight:
what offends us is
the sanities:
the houses in pedantic rows, the planted
sanitary trees, assert
levelness of surface like a rebuke
to the dent in our car door.
No shouting here, or
shatter of glass; nothing more abrupt
than the rational whine of a power mower
cutting a straight swath in the discouraged grass.

But though the driveways neatly
sidestep hysteria
by being even, the roofs all display
the same slant of avoidance to the hot sky,
certain things:
the smell of spilled oil a faint
sickness lingering in the garages,
a splash of paint on brick surprising as a bruise,
a plastic hose poised in a vicious
coil; even the too-fixed stare of the wide windows

give momentary access to
the landscape behind or under
the future cracks in the plaster

when the houses, capsized, will slide
obliquely into the clay seas, gradual as glaciers
that right now nobody notices.

That is where the City Planners
with the insane faces of political conspirators
are scattered over unsurveyed
territories, concealed from each other,
each in his own private blizzard;

guessing directions, they sketch
transitory lines rigid as wooden borders
on a wall in the white vanishing air
tracing the panic of suburb
order in a bland madness of snows

Margaret Atwood

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COMPOSITION BRIEF 3

Space

In 1969, Apollo 11 became the first manned space flight to land on The Moon, marking a major achievement in space exploration and scientific discovery. The programmes of discovery and exploration have changed over the years, but still continue with missions such as the European Space Agency's Rosetta, which last year landed a module on comet 67P/Churyumov-Gerasimenko.

Create an original composition that makes use of **a minimum of SIX samples** of words, phrases or sounds that represent space exploration.

Your composition must be THREE MINUTES long.

You may use one or more of the following themes:

- Communication between astronauts and control centres
- Recorded sound of rockets or shuttles at take-off
- Interviews and discussions about space exploration from TV/radio
- The 'sounds of space' as generated by converting electromagnetic waves found in space into audio

(Total for Task 3C = 40 marks)

TOTAL FOR PAPER = 120 MARKS

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